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BY CHARLES ROWBOTHAM.

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BY

Charles Rowbotham.

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FOLIAGE.

PENCIL STUDIES,

BY

CHARLES ROWBOTHAM.

EVERY student and lover of Nature must be aware of the great charm given to Landscape by the introduction of foliage. Whether we stroll into the green lanes, or wander over the carpeting of moss beneath the woodland trees, or beside the winding stream, the beauty and variety of foliage is strikingly apparent, and always forms a very interesting study.

The subject of our first sketch is a Scotch fir,—a tree, the graceful form of which is only equalled by the richness of its colour in trunk and foliage.

In commencing the study, the student should note the *forked* character of the tree, and having determined upon the position and general form of the trunk, and the two principal branches above, he should proceed to sketch in lightly the smaller branches, and next the foliage, commencing at the summit, and carefully noting where the light falls upon certain portions. He may then, with a firm, clear outline, introduce the trunk and branches, leaving the foliage for the present merely suggested, but carefully putting in, in outline, the smaller branches jutting from the stem.

The outline being now complete, the shading may be commenced by striking in with bold strokes of the pencil the under-shadow of the foliage, leaving small spaces here and there for the lights. Next the shadow cast by the foliage upon the stems below may be introduced, at the same time marking in the small branches with a firm and decided touch.

The student should now begin to finish, taking care to preserve the uneven and picturesque outline of the summit, which is represented in the sketch, and darkening it here and there, where necessary, with soft touches encroaching on the lights, and thereby imparting a natural appearance to the whole.

The smaller tree may now be put in, in a similar manner, marking with clearness and precision the shadowed stems, and giving due effect to the broken bark by sharp touches, as also to the small stems.

All that is needed to finish the sketch are a few effective touches both in foliage and stem, where indicated in the original.

THE little bank-study which forms the subject of our next sketch is but one out of the many pleasing combinations of minor foliage that are to be met with in the country.

The student should commence by making a careful outline of the general form of the shrub and its surroundings, sketching in lightly the little pathway and the upper line of the bank, as likewise the fox-gloves and other vegetation on the right-hand side. This done, he may proceed with a firm touch to introduce the shadow in the centre of the shrub, extending it to the bank behind, and to put in the under-shadow of the fox-glove and boundary of the grass on the pathway. The upper foliage of the shrub should next be dealt with, the leaves being indicated in a light and suggestive manner, and the branches at the same time strengthened, and so on down to the lower portion, carefully omitting the lights. This having been completed, the grass should be indicated by a few decided and effective touches, as also the few branches straggling across the grass, and the student may then return to the shadow

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thrown on the grass by the shrub, and by means of a few sharp touches indicate the mingling of the shadow with the blades of grass, not forgetting to introduce the little dark plant, as this imparts transparency to the shadow.

The fox-gloves may now be touched in by a few effective strokes, as indicated in the sketch, and by touching up the grass on that side, together with the pathway, the drawing ought to represent a very fair copy of the original.

THE subject of our third sketch represents a charming contrast of light and shade, the flowers in the foreground being set off in bold relief by the dark hedgerow behind.

The student here must first determine the position of the gate (taking care to allow room on the left side for the distant church tower, etc.). This done, he should proceed to outline carefully the gate and adjoining palings and hedgerow, then the trees behind the hedge, and next the hedge itself with the flowers in the foreground, and finally a few light lines to indicate the pathway leading to the gate, and the distant church and trees.

A correct outline having thus been obtained, the shading may be commenced, and the shadowed hedge behind the flowers introduced with bold strokes, the shadow itself being carried over the pathway to the hedge on the left, and down the bank.

This being done, the shadow under the hedge on the left-hand may be put in (taking care to leave the broad lights on the foliage), as likewise the distant trees behind the gate. The palings and gateway should then be introduced with a few effective strokes, and following this, the student may proceed to shade in the tree in the hedge, leaving the lightened portion, and putting in the shadow on the trunk, and with a few determined strokes indicating the branches of the tree, as also those of the smaller trees to the right.

The hedge may now be retouched with a few vigorous strokes, and by increasing the depth of shadow on the extreme right, impart transparency to the whole.

Attention should next be given to the flowers in the foreground, introducing a broad shadow underneath them, and extending the same across the pathway, and with a fine point, carefully preserving the shapes, and with deep touches denoting the shadows between the leaves, as also the few straying branches of bramble. The distant church-tower may now be put in more decidedly, and the shadows of the foliage suggested, and with a few additional touches also on the left bank and branches of the hedge above, and likewise on the boundary of the grass and pathway, the sketch may be considered finished.

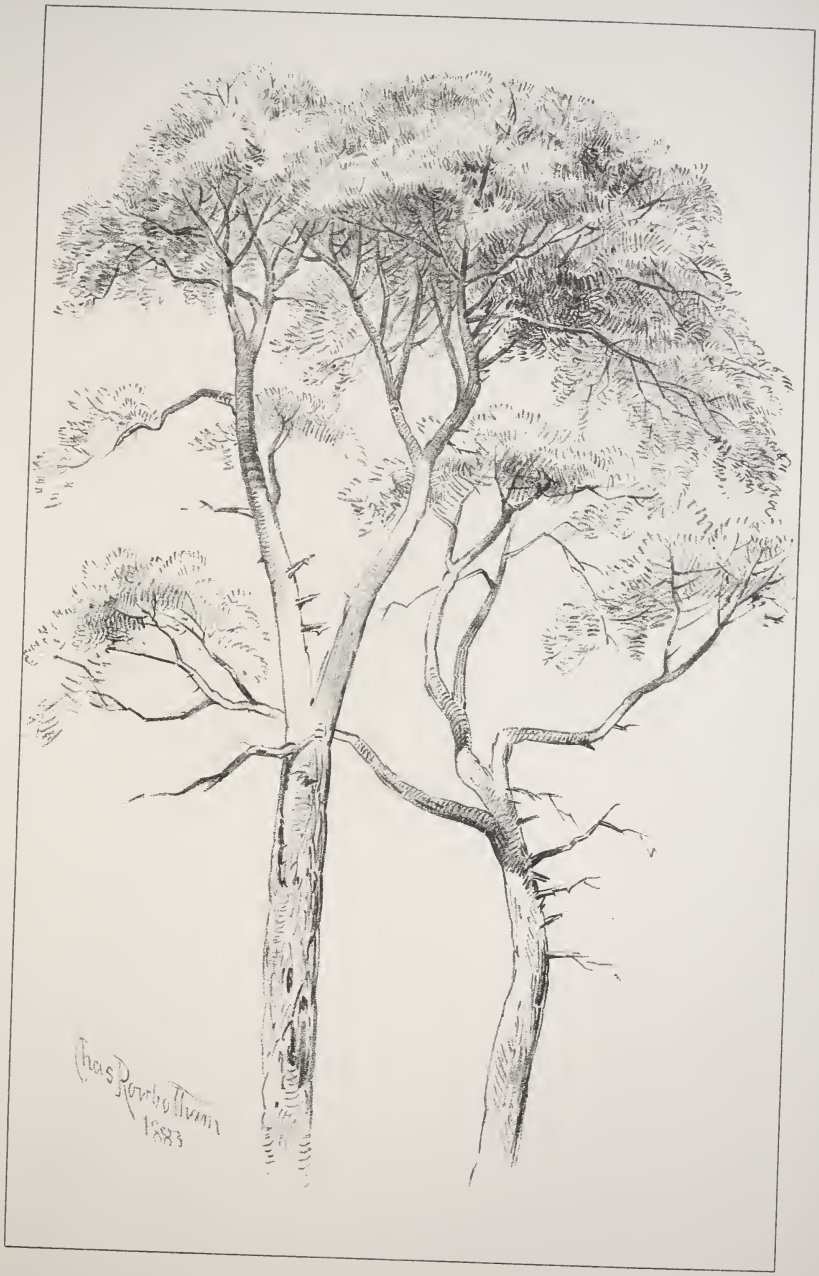
THE student, having gained practice by the preceding studies, should be enabled to deal with the more detailed subject presented by our fourth sketch.

The position of the large tree in the foreground (which forms the principal object in our sketch) having been determined—as likewise that of the distant tree—the bank on the left should be lightly sketched in, and the curve of the stream indicated. Next, the stile should be introduced, and the distant trees drawn in; following which the shading may be commenced with the broad shadow cast by the foliage upon the trunk of the large tree, and the shading of the foliage itself, taking care to omit the lights. The hedge in the background should then be touched in, and the shadow introduced upon the left bank; following this, the deep-toned reflection in the stream, the shadow on the right bank and that underneath the bank, together with the shadows of the distant trees.

The branches of the large tree may now be indicated with firmness and precision, noting at the same time the deep shadow of the lower branch, which imparts transparency to the shadow on the trunk; the stile also may now be firmly indicated by a few dark touches, as likewise may the boundary line of the shore, with a few deep touches here and there upon the banks where indicated in the sketch.

Attention should finally be given to the reflection in the water, noting the gradations in depth of shadow expressed in the sketch; and with a few effective touches in the distance, where needed, the drawing may be regarded as complete.

Pl. 1.



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Pl 3.

Pl 4.

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